

Creating out Loud: The future of artistic practice



Overview

Purpose

The purpose of this meeting is to explore the future of artistic practice by

- reflecting on your own and/or your organization's artistic practice(s), and
- learning with and from your fellow group members.

Agenda

Activity	Suggested timing (60 minute meeting)	(75 minute meeting)
Being here	15 minutes	15 minutes
Individual exercise – Future of artistic practice		
• personal reflection	5 minutes	5 minutes
• sharing reflection	15 minutes	25 minutes
Group Discussion	20 minutes	25 minutes
What next?	5 minutes	5 minutes

Being here

Acknowledge the Traditional Custodians of the Country on which you are meeting, and pay respects to their Elders – past, present, and emerging.	
If this is your first meeting...	If this is not your first meeting...
Share your name and how you are currently involved in the arts and culture sector...	Tell your circle about the step(s) you took since your last meeting...
Tell your circle who is the most creative person you know, and why...	If you did not take the step(s) you planned to take, share one thing you learned or one thing you enjoyed since the last meeting...
Share a story about your early arts education.	

TIP: Be as personal / detailed as you feel comfortable being. Resist commenting during someone else's turn.

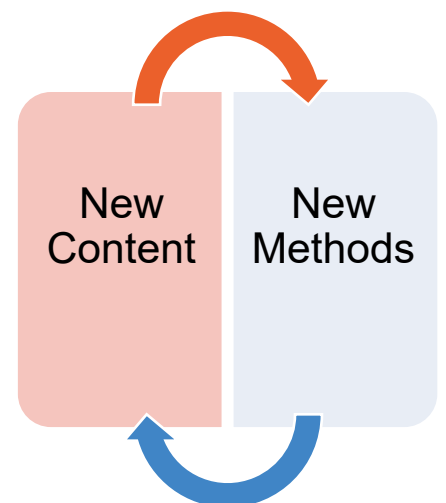


Individual exercise

The future of artistic practice

New styles and forms of artistic practice can emerge when artists engage with new content and/or new methodologies.^[1]

- **new content** – unfolding world events and other important social issues prompt many artists and arts companies to explore new ideas in their work.^[2] Artists might also engage with new content after
 - shifting between personal, arts-focused, and community-social orientations^[1], and/or
 - encountering “a radical other.”^[3]
- **new methods** – many artists enthusiastically seek out innovative technologies and techniques,^[1] while others may resist new methods for various reasons – often due to a sense of loss.^[4] For example, during the COVID-19 pandemic, many artists and arts companies were forced to move their practice online, but others had already begun
 - exploring digital creativity, virtual and augmented reality, artificial intelligence, gamification, and/or
 - shifting between presentational and participatory modes of performance.^[5, 6]



Of course, the exploration and adoption of new content and methods can also be mutually reinforcing.

Reflect on your own / your organisation's artistic practice(s)

1. How (if at all) are your artistic practices (or those of your organisation) changing in response to

- **new content** and/or
- **new methodologies?**

How do you feel about these changes?

2. What would you like your own / your organisation's artistic practice to look like in 50 years' time?

3. What needs to change in your own / your organisation's artistic practice? What needs to stay the same? Why?

TIP: Feel free to write and / or draw your responses in the space below.

Share your reflections with the group.

TIPS:

Be as personal / detailed as you feel comfortable being.

Listen deeply to what your fellow circle members share.

Ask questions for clarification.

Look for commonalities between responses, and points of common interest or concern.



Group Discussion

Discuss any / all of the questions below, to learn with and from each other about the future of artistic practice:

1. What opportunities do you see around exploring **new content** in your own / your organisation's artistic practice? What obligations (if any)?
 - What do you / your organisation need in order to take up those opportunities, and/or meet those obligations?
 - What limitations (if any) would exploring new content bring with it?
2. What opportunities do **new methods / technologies** open up for artistic practice? What obligations (if any)?
 - What might new methods and/or technologies enable you / your organisation (and the arts and culture sector as a whole) to do that couldn't be done before?
 - What limitations do new methods / technologies have?
 - How might new methods / technologies negatively impact artistic practice? What important things might they close down?
 - How might you / your organisation guard against those limitations?

TIPS: Listen 'to understand,' rather than 'to respond.' Ask questions for clarification. Look for commonalities between responses, and points of common interest or concern. Feel free to write and / or draw your responses in the space below.

What next?

Making the most of your peer coaching experience involves taking at least one step after each meeting, to consolidate and build on what you have learned, and/or to pursue your specific goals.

After today's session, you might like to

1. listen in on what some artists and arts organizations are saying about the future of artistic practice:
 - [The Center for Artistic Activism](#)
 - [Peabody Institute of the Johns Hopkins University](#)
 - [The future of the arts: The World Is Coming Into Visual Art On A Human Scale](#)
 - [What will art look like in 20 years?](#)
2. explore how some independent artists and arts companies are transforming artistic practice, e.g.,
 - [Theatre](#)
 - [Music](#)
 - [Opera](#)
 - [Dance](#)
 - [Online art](#)
3. join the conversation about artificial intelligence, virtual reality and gamification in the creative industries:
 - [Stand-up comedy 'written by bots' is still one big joke](#)
 - [AI & arts](#)
 - [The AI-Art gold rush is here](#)
 - [Why First Virtual Reality Art Prize Is Perfect For 2020](#)
 - [Gamification in the Arts: Fad or Future?](#)
4. share any resources you might have with fellow group members
5. journal about changes in your own (and/or your organization's) artistic practice

What one step will you take after this meeting?



References

1. Schwebel, M., *Moral creativity as artistic transformation*. Creativity Research Journal, 1993. **6**(1-2): p. 65-81.
2. Bienvenu, G. “*Rappers react to Covid-19*”: *What the mobilisation of Chinese rappers teaches us about artistic engagement in times of Crisis*. China Perspectives [Online], 2021. DOI: 10.4000/chinaperspectives.11455.
3. Arias Herrera, J.C. *Resilience and otherness: Transformations of artistic practices based on the work with “the Other”*. Pensamiento palabra y obra, 2021. **23**, 46-59 [DOI](#).
4. Juma, C. *When people become innovation’s greatest threats*. The Conversation, 2016.
5. Turino, T., *Music as social life: The politics of participation*. 2008, Chicago: University of Chicago Press.
6. Johanson, K. and H. Glow, *Reinstating the artist’s voice: Artists’ perspectives on participatory projects*. Journal of Sociology, 2018. **55**(3): p. 411-425.



Additional Discussion Guides

Discussion Guides on other topics related to arts and culture can be found at [University of Queensland's Creating Out Loud](#) webpage

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About Creating Out Loud

“Creating Out Loud” is an 18-month Industry Research Fellowship funded by the Queensland Minister for State Development, Tourism and Innovation, under the Advance Queensland Industry Research Fellowship program.

Creating Out Loud was developed to support Queensland’s artists and arts managers as they recover from and rebuild business, artistic, and cultural practices following the COVID-19 pandemic.

For further information visit [University of Queensland's Creating Out Loud](#)



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